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ABSTRACT

The importance of multicultural content in children's literature is a prominent theme in current professional literature for librarians and educators. Since children's audiovisual materials are a popular part of library collections, the multicultural content of nonprint materials should also be analyzed. This study analyzed the lyrics of 405 songs on 23 sound recordings to determine their multicultural content. The recordings were selected from the influential lists of "Notable Children's Recordings," released from 1975 to 1993 by the Recording Evaluation Committee of the Association for Library Service for Children (ALSC). In general, there was more multicultural content in the recordings published after 1983. African-Americans were the best represented minority group, but there was also representation of Hispanic-Americans, Asian-Americans, and Native Americans. People with disabilities and the Appalachian culture groups were well represented. Elderly people received the harshest treatment of any group represented in the songs; they were portrayed in a stereotypical manner, and were often seen as comical characters. The evaluation sheet and list of recordings analyzed are included in the appendix. (Contains 49 references.) (Author/JLB)

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A STUDY OF MULTICULTURAL CONTENT IN NOTABLE CHILDREN'S SONGS

A Master's Research Paper submitted to the
Kent State University School of Library and Information Science
in partial fulfillment of the requirements
for the degree of Master of Library Science

by

Dianne A. Discenzo

July, 1993

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ABSTRACT

The importance of multicultural content in children's literature is a prominent theme in current professional literature for librarians and educators. Since children's audiovisual materials are a popular part of library collections, the multicultural content of nonprint materials should also be analyzed. This study analyzed the lyrics of 405 songs on twenty-three sound recordings to determine their multicultural content. The recordings were selected from the influential lists of "Notable Children's Recordings," released from 1975 to 1993 by the Recording Evaluation Committee of the Association for Library Service for Children (ALSC).

In general, there was more multicultural content in the recordings published after 1983. African-Americans were the best represented minority group, but there was also representation of Hispanic-Americans, Asian-Americans, and Native Americans. People with disabilities and the Appalachian culture groups were well represented. Elderly people received the harshest treatment of any group represented in the songs. They were portrayed in a stereotypical manner, and were often seen as comical characters.

Master's Research Paper by

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Approved by

Adviser [signature] Date 7/28/93

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I. INTRODUCTION

The importance of multicultural education for children is a prominent theme in current literature for librarians and educators. Many different writers stress the fact that the United States is increasingly a multicultural society. "Today, one in every four persons living in the United States is African-American, Asian, native American or Spanish-speaking, and the number is growing."[1] There is anecdotal and research evidence to show that the lack of minority representation in children's literature is harmful to the self-esteem of the ignored minority children.[2] It is also a generally accepted assumption that the lack of a multicultural perspective handicaps the children in the cultural majority. "...if we consistently portray our country as monocultural, monoethnic, and monolingual, then we hamper children's ability to develop an affirming understanding of other cultures and to appreciate their own heritage."[3] Educators are urged to select "... resources that support the positive values and contributions offered by each diverse sector of our society."[4]

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[1] Phoebe Yeh, "Multicultural Publishing: The Best and the Worst of Times," Journal of Youth Services in Libraries 6, no. 2 (Winter 1993), p. 158.

[2] Janice N. Harrington, "The Need for Cultural Diversity in Preschool Services," Journal of Youth Services in Libraries 6, no. 2 (Winter 1993), p. 175.

[3] Ibid., p. 176.

[4] Esther R. Dyer, "Children's Media for a Culturally Pluralistic Society," in Cultural Pluralism and Children's Media (Chicago: American Library Association, 1978), p. 10.

Library literature contains many studies that evaluate children's literature from a multicultural perspective. For example, many multicultural and ethnic bibliographies have been compiled. In addition, the images of minority groups in the literature have been studied, and researchers have pointed out the existence of harmful stereotypes. Also, members of minority groups have written of the hurtful images and have urged the presentation of their people in positive, realistic ways. But while all this attention has been paid to the print media, relatively little effort has been spent on nonprint materials.

The lack of multicultural studies of nonprint media is surprising for several reasons. Certainly, many librarians have felt that the audiovisual portion of their collection has been the most popular.[5] In addition, the historical record shows that librarians and teachers have used audiovisual materials with children from the earliest days of their availability.[6] And finally, a recurrent theme of the popular press is a concern about the messages conveyed to children by television and popular music.[7] [8] Because audiovisual materials are so popular and are

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[5] Susan Avallone and Bette-Lee Fox, "A Commitment to Cassettes," Library Journal 3 (November 15, 1986), p. 35.

[6] Carol A. Doll, "Audiovisual Materials and Programming for Children: A Long Tradition," Journal of Youth Services in Libraries 6, no. 1 (Fall 1992), p. 53-59.

[7] Jill Jarnow, All Ears: How to Choose and Use Recorded Music for Children, (New York: Penguin Books, 1991).

[8] Andrea E. Cascardi, A Parent's Guide to Video and Audio Cassettes for Children, (New York: Warner Books, 1987).

used with children by librarians, educators, and parents, a study of their multicultural content is a very worthwhile endeavor.

In 1975 the Association for Library Service to Children (ALSC), a division of the American Library Association, established a Recording Evaluation Committee to identify high-quality sound recordings for children. Every year the committee selects materials that meet their criteria for excellence (Appendix A), and releases an annotated list of the notable sound recordings.[9] These lists are used as buying and selection guides by librarians and educators, and they have been recommended to parents for the same purpose.[10] Since the "Notables" do have such an influential role, they are an excellent place to begin a study of the multicultural content of children's sound recordings.

Each sound recording on the "Notables" list can be classified as belonging to one of the following categories: recorded literature, instrumental music, or song collection. Many of the recordings of literature are adaptations from the print media, and the print media has frequently been studied from a multicultural perspective. Instrumental music could be evaluated to determine what cultural traditions are represented, based on an analysis of the musical styles and instrumentation. This study, however, evaluated the multicultural content of the song collections based on a content analysis of their lyrics.

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[9] Association for Library Service to Children, Notable Children's Films and Videos, Filmstrips, and Recordings, 1973-1986, (Chicago: American Library Association, 1987), p. v-vi.

[10] Cascardi, p. 108.

II. BACKGROUND

A literature search was conducted using several databases: Educational Resources Information Center (ERIC), covering 1982 to December 1992; Library and Information Science Abstracts (LISA), covering January 1969 to March 1992; and Library Literature, covering December 1984 to December 1992. A search was also done of the print indexes of Library Literature going back to 1975, the year of the first ALSC Recording Evaluation Committee. Additional searching was done on CATALYST, the online catalog for the Kent State University Libraries, and HOMER, the public access catalog for the Cuyahoga County Public Library System.

The search of the professional literature failed to reveal any content analysis of children's sound recordings. One helpful study was a content analysis of award-winning children's literature from a multicultural perspective, Karen Irene Adams' Multicultural Representations in Children's Books.[11] Adams analyzed twenty-five classic children's books and thirty-two Newbery Award Books, evaluating them on a multicultural representation checklist. She found that the Newbery books were more acceptable than the classic children's books in terms of multicultural representation. Although her evaluation checklist is very involved, it did suggest some ethnic categories and some stereotypes that are appropriate to consider in this study.

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[11] Karen Irene Adams, Multicultural Representations in Children's Books, (ERIC Document Reproduction Service, ED 219 750, 1981).

Other referenced works in the professional literature were used for background material in the areas of content analysis, multiculturalism, racism, sexism, stereotypical images of various groups, and children's sound recordings.

This study looked for the presence of broad multicultural themes in the lyrics of the children's songs (Appendix B). These themes are adapted from many of the readings in the bibliography, especially from Literature and the Child, from the "Criteria for Evaluation" in Our Family, Our Friends, Our World, and from the goals of multicultural education listed in Multicultural Education in a Pluralistic Society.[12] An underlying assumption of this work is that multicultural sound recordings are a valuable addition to library collections and therefore are as worthy of the same detailed study afforded to print collections.

"Culture" is defined in this paper as "the unique... characteristics of a human group which differentiate that group from other groups by means of common traditions, values, beliefs, physical traits and/or ways of life."[13] For the purposes of this study, "multiculturalism" is defined as the promotion of understanding of different cultural groups, particularly those

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[12] Bernice E. Cullinan, Literature and the Child, 2nd ed., (San Diego: Harcourt, Brace, Jovanovich, 1989), p. 35; Lyn Miller-Lachman, Our Family, Our Friends, Our World: An Annotated Guide to Significant Multicultural Books for Children and Teenagers, (New Providence, New Jersey: R.R. Bowker, 1992), p. 15; Donna M. Gollnick and Philip C. Chinn, Multicultural Education in a Pluralistic Society, 3rd ed., (New York: Macmillan, 1990), p. 31.

[13] Adams, p. 6.

that have been the victims of discrimination because of their cultural characteristics. The cultures considered for this study included: foreign countries; regional, racial, and ethnic cultural groups in the United States; the disabled; age groups, particularly the elderly; and women and girls.

III. METHODOLOGY

A list of 120 "Notable" song collections was compiled from the ALSC lists. For the period from 1975 to 1986, song collections were identified as those appearing under "Songs and Song Collections" in the subject index to Notable Children's Films and Videos, Filmstrips, and Recordings, 1973-1986. For 1987 to 1993, song collections were identified from the annotations on the annual "Notable Children's Recordings" lists.

To obtain a sample of song collections that were likely to contain multicultural content, the annotations of the 120 identified were once again examined. Recordings were selected that either refer to a foreign country, are performed by a foreign artist, contain multicultural themes, or are by or about a United States cultural group (Appendix C). This selection yielded forty-six recordings.

Half of the forty-six recordings were selected, using a random number table. (Appendix C, starred entries) The selected recordings had to be available in the Cuyahoga County Public Library System. If a selected recording was not available, another was randomly selected. The publication dates of the selected recordings ranged from 1974 to 1992.

Some of the selected song recordings contained spoken material and instrumental selections as well as songs with sung lyrics. It was decided to include all of the material in the analysis since it was an integral part of the song collection. A total of 405 entries were analyzed. This included 390 songs,

ten poems, four instrumentals, two riddles, and one story. Unless otherwise noted, any further reference to a "song" in this paper will include spoken material and instrumentals as well as actual songs.

A content analysis was done on the lyrics of the twenty-three recordings to determine their treatment of all cultural groups and the presence of multicultural themes. Lyrics that contained a multicultural theme were counted as occurring once, even if they were repeated during the song. If a song contained several different multicultural themes, each theme was counted as a separate occurrence. Data was recorded on coding sheets (Appendix B). In addition, any other characteristic that might be considered multicultural was noted. This included the use of a foreign language, the mention of a region or state of the United States, lyrics that were opposed to multicultural themes (that promoted violence rather than harmony), and any lyrics that ran counter to a cultural stereotype. Data was also gathered from liner notes, lyric sheets, and books that accompanied the sound recordings. This printed material was used to determine the ethnic background of the songs and to analyze the English translations of lyrics sung in a foreign language. In several instances, other reference materials were consulted to verify information on the recordings that was not clear. A compilation of the data gathered for each song collection is given in Appendix D.

IV. ANALYSIS OF DATA

Types of Song Collections in the Sample

Choosing song collections based on their annotations on the "Notables" lists proved to be a valid approach to finding songs with multicultural content. There were 405 individual songs in the sample thus obtained, and 307 (76 percent) had at least one multicultural trait present.

A preliminary analysis was done on the types of multicultural sound recordings represented on the "Notables" lists. The sound recordings were divided up into two groups:
1. sound recordings with publication dates from 1974 to 1983 and
2. sound recordings with publication dates from 1984 to 1992.
This gave a sample of nine collections analyzed for the first period and fourteen analyzed for the second period (Table 1).

The types of multicultural song collections on the "Notables" lists has changed over the years. According to the analysis done on this study's sample, seventy-eight percent of the selected recordings with a copyright date between 1974 and 1983 can be categorized as songs from a foreign country or countries. Eleven percent of the analyzed recordings from this period are best categorized as songs from a United States cultural group, and another eleven percent are song collections which promote multicultural ideals (Table 2).

This proportion changes for song collections published between 1984 and 1992. During this time period, thirty-six percent of the analyzed song collections can best be categorized

as songs from a foreign country or countries, while thirty-six percent are songs from a United States cultural group and twenty-eight percent are song collections that promote multicultural ideals (Table 2).

The initial look at the types of song collections suggests that perhaps racial and ethnic groups would have more representation in the recordings of 1984 to 1992. It also seems likely that more multicultural themes would be discovered in the later recordings.

Types of Multicultural Themes Present

An analysis of the presence of multicultural themes shows that in the earlier period of 1974-1983, nine examples of lyrics promoting multicultural themes are recorded in eight different songs. Eight of these occurrences promote the idea of living in harmony, and one promotes the idea that cultural differences are desirable. Since this time period is represented by 143 individual songs, 5.6 percent of the analyzed songs contain multicultural themes.

During the same time period, however, two songs, when taken literally, promote violence rather than harmony. Both of these songs are on Step It Down, a recording of African-American play songs. One song, "Way Go, Lily" talks about ruling other people with a "hick'ry," a "pistol," and a "shotgun." These lyrics were verified in a print source, Step It Down: Games, Plays, Songs, and Stories from the Afro-American Heritage, which

comments on the lyrics: "As 'Lily' dances out her fantasy on domination ('I'm going to rule my ruler!') the song's chorus both applauds and cautions her--('Sometimes!')."[14] Whether children understand this distinction is questionable. Other violent lyrics, in "Old Lady From Brewster," talk about papa parting two little boys with a "hick'ry stick," and include the spoken words "beat him, kill him."

For the years 1984-1992, thirty-four instances of multicultural themes are recorded. Twenty of these occurrences are lyrics which promote living in harmony, eight of them promote the idea that all people have much in common, and six of them promote the idea that individual differences are desirable. These multicultural themes appear in twenty-nine songs. Since these sound recordings contain 262 separate songs, multicultural themes are present in eleven percent of the songs. No examples of lyrics promoting violence are recorded.

There is apparently a trend towards inclusion of more multicultural themes in sound recordings on the "Notables" lists. During the first ten years of publication dates represented on the lists, multicultural themes occur in 5.6 percent of the songs recorded. For the last nine years of publication dates, multicultural themes are present in eleven percent of the songs, an increase of 5.4 percent.

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[14] Bessie Jones and Bess Lomax Hawes, Step It Down: Games, Plays, Songs, and Stories from the Afro-American Heritage, (New York: Harper & Row, 1972), p. 190.

African-Americans

African-Americans are well-represented in the analyzed song collections. Twenty African-American songs are included in recordings published between 1974 and 1983, or 13.9 percent of the songs on the collections. In addition, a song which may be of African origin is included on Special Delivery, and "Ciao Amico" on Sing Children Sing: Songs of Italy sends greetings to "the little Black boy," as well as to other children of many lands. This represents an additional 1.4 percent of the songs. Therefore, people of African heritage are represented in 15.3 percent of the notable songs sampled for this time period. None of these songs contain lyrics which specifically promote pride in an African-American heritage. There is, however, one reference which may contribute to a stereotypical view of African-American men as drinkers. "Steal Up, My Young Lady" on Step It Down includes the lyric "Papa's so drunk that he can't walk steady."

For the publication years 1984 to 1992, fifty-one African-American songs appear on the "Notables" lists, accounting for 19.5 percent of the songs recorded. Eighteen of these songs, all of them recorded on I'm Gonna Let It Shine: A Gathering of Voices for Freedom, have lyrics which promote pride in an African-American heritage. These songs of the civil rights movement show African-Americans as determined and courageous people of principle. Two other sound recordings have lyrics which may promote a stereotypical image of African-Americans. "Light Rain" on Shake Sugaree talks about an African-American man betting on

the horse races: "I'm going to Houston, see my ponies run. If I win some money, baby, sho nuf bring you some." In addition, white singers use stereotypical black dialect in "Dem Bones Are Gonna Rise Again" on Family Album.

People of African heritage are also represented by fourteen songs from 1984 to 1992 which mention African countries or which are traditional songs of Africa or the West Indies. This represents 5.3 percent of all the songs recorded in this time period. This means that people of African heritage are represented by 24.8 percent of the "Notable" songs recorded from 1984 to 1992, an increase of 9.5 percent over the songs recorded prior to 1984. In addition, the lyrics in two songs, one from the West Indies and one from South Africa, promote pride in the group.

Thus, there is an increased representation for African-Americans in the later years of the "Notables" lists. Since African-Americans now comprise 12.1 per cent of the United States population[15], this representation in 24.8 percent of the notable songs is even better than their representation in the population.

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[15] "General Profile, Race and Hispanic Origin," Government Documents CD-ROM: 1990 Census of Population and Housing STF1C (Summary), (Washington, D.C.: U.S. Government Printing Office, 1992).

Hispanic-Americans

Unlike the African-Americans, Hispanic-Americans have no song collections in the sample studied. This analysis of their representation will focus on songs sung in Spanish, songs from Spanish-speaking countries, and songs which mention a Spanish-speaking country.

In the group of recordings made between 1974 and 1983, one mention is made of Spanish-speaking people in New Mexico and twelve Mexican songs are sung in Spanish on Sing Children Sing: Songs of Mexico. This represents some mention of Hispanic people on thirteen, or nine percent, of the "Notable" songs sampled.

Hispanic people are represented in the years after 1983 by four songs which mention Hispanic countries, one song written by Jose Feliciano, and three songs from Spanish-speaking countries. These eight references to Hispanic culture represent a mere three percent of the songs recorded during this period, a decrease of six percent from the earlier period studied. Since Hispanic people make up nine percent of the United States population[16], their representation in "Notables" does not seem to be adequate.

Asian-Americans

There are no Asian-American song collections among the "Notables" studied, nor are there any references to Asian-Americans. Between 1974 and 1983, Asian culture is represented on the song collections by one mention of Chinese children, sung

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[16] Ibid.

in Italian on Sing Children Sing: Songs of Italy. This represents .7 percent of the songs recorded. In songs recorded after 1983, Asian countries are mentioned in four songs, and Raffi sings a traditional Japanese song, "Haru Ga Kita," in Japanese. These five references to Asian culture occur in 1.9 percent of the songs in the later time period, an improvement of 1.2 percent. Unfortunately, one of the references is a stereotyped image, "...Japanese tourists, taking pictures," sung on The Kids of Widney High: Special Music from Special Kids. Asian-Americans now comprise 2.9 percent of the U.S. population[17], so this representation in song collections is not proportional.

Native Americans

In the earlier time period studied, Native Americans are mentioned in one song, another song is an Iroquois lullaby, and Canadians Rick and Judy Avery sing an Indian song, "Land of the Silver Birch," a song which also promotes pride in the group. These three references to Native American culture account for two percent of the songs studied for 1974 to 1983.

The songs recorded between 1984 and 1992 include the same Iroquois lullaby, and the song "1492" on Head First and Belly Down. This song mentions various Native American groups and promotes pride with the lyrics "Columbus was lost, the Caribs were not." These two songs which refer to Native Americans are

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[17] Ibid.

.7 percent of the songs studied after 1984, a decrease of 1.3 percent from the earlier period. Still, this percentage is somewhat representational, as American Indians, Eskimos, and Aleuts comprise .8 percent of the U.S. population.[18]

Other U.S. Cultural Groups

Physically and mentally challenged people have fine representation in the "Notable" sound recordings after 1983, primarily due to The Kids of Widney High: Special Music from Special Kids. This collection, recorded by disabled young people, displays the creative ability of severely handicapped children, and it also contains lyrics which promote pride in the group. Another recording, All of Us Will Shine, includes the song "Everyone is Differently Abled," which also has lyrics to foster pride among physically challenged children.

Appalachian culture is also well represented after 1983. Granny, Will Your Dog Bite? is a wonderful collection of traditional songs, rhymes, and riddles from West Virginia. Earth Mother Lullabies. Volume 1: From Around the World includes an Appalachian lullaby, and "Kentucky Wassail" appears on 'Twas on a Night Like This: A Christmas Legacy, a recording which uses traditional Appalachian instruments for background music. Three references to drinking liquor are made on these songs, which may reinforce a stereotype of mountain people as drinkers. The other songs, however, should balance this portrayal.

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[18] Ibid.

Foreign Countries

This study of "Notable" sound recordings included one song collection from Mexico, one from Israel, and one from Mexico. Canada is also very well represented with eight recordings produced by Canadians Raffi, Fred Penner, Charlotte Diamond, Pat Cafra, Rick and Judy Avery, and Sharon, Lois, and Bram. Many other countries from all over the globe are mentioned in the songs analyzed for this paper and are noted in Appendix D.

Treatment of Women and Girls

One stereotypical view of women was found in song collections published between 1974 and 1983. "Rattle on the Stovepipe" from Land of the Silver Birch portrays women as mercenary fortune hunters. "She was kissing, I was wishing, didn't know what she was about. Robbed me of my gold and silver, then she kicked me, threw me out." Two other songs from this period, however, make a point to use inclusive language. Sharon, Lois, and Bram use the words "he" and "she" to refer to the "Five Little Monkeys Jumping on the Bed," and to refer to the fingers in "Where is Thumbkin?" Also, Sing Children Sing: Songs of Mexico contains a non-stereotypical portrayal of " Le Adelita," a respected woman who fought during Mexico's Revolution of 1910.

Two more stereotypical views of women appear in songs recorded from 1984 to 1993. Wives are seen as beasts of burden in "Old man, old man" from Granny, Will Your Dog Bite? "Old man, old man, can I take your daughter to milk my cow and carry my

water?" An unmarried woman is referred to as an "old maid" in "Kentucky Wassail" from 'Twas on a Night Like This: A Christmas Legacy. Three songs from this same time period, however, portray females in a non-stereotypical fashion. "Katie," from Family Album is a rambunctious little girl, "with a bandage on her forehead and the bruises on her knee," who seems to be admired by her parents for her spirit. Taj Mahal sings "Bet your life, your sweet wife, she gonna catch more fish than you" in the "Fishin' Blues," and he speaks of a wonderfully talented guitar player, "Mrs. Eta Baker" in the introduction to "Railroad Bill."

All in all, women and girls seem to be fairly portrayed in the songs studied. Some views of them are not flattering, but they are balanced by other views that are.

Treatment of the Elderly

Old people do not fare so well in the "Notable" songs studied. In the songs recorded before 1984 there are three stereotypical portrayals of old people. Pete Seeger and Fred Penner both sing of the "old lady who swallowed a fly." While the song is considered harmless, it does portray an old woman as an irrational, comical character. Fred Penner also sings of "This Old Man," another crazy character. These songs are fun, but there are no songs from this time period which have a positive reference to an old person.

Elderly people are also negatively portrayed in the songs recorded between 1984 and 1992. Shake It To the One That You

Love the Best: Play Songs and Lullabies from the Black Musical Tradition has three songs with negative portrayals of old women. "Down, Down Baby" sings of "Grandma, Grandma, sick in bed," and "I Will Feed My Baby" says "my child will feed me when I'm old and tired." Both songs reinforce the stereotype of old people as sick and dependent. In "Old Lady Sally Wants to Jump," an old woman is being ridiculed for trying to act young and "wearing your dress in the latest style." Again, an old person is seen as a ridiculous, comical figure. There is a stereotypical, yet positive, portrayal of an elderly woman in "65 Years Old," in the Kids of Widney High sound recording. She is seen as dedicating herself to her family, "made a lot of beds, mopped a lot of floors," but the mood of the song is overwhelmingly loving and respectful.

Surprisingly, all of the older people in this sample are portrayed in a stereotypical fashion. The only warm sentiments expressed toward an old person come from a disabled young man who is to be admired for his insight.

V. CONCLUSION

Seventy-six percent of the 405 songs analyzed for this study had at least one multicultural trait present. Because there are many different foreign countries and United States cultural groups represented, educators and librarians should be able to use these sound recordings in multicultural curricula and programming.

In general, there seems to be more multicultural content in song collections published from 1984 to 1992, perhaps reflecting the continuing interest in multicultural education in this country. Eleven percent of the songs published after 1984 refer to multicultural themes, as opposed to 5.6 percent of the songs published between 1974 and 1983. Similarly, there is more representation of African-Americans and Asian-Americans in the newer song collections, and the cultures of Appalachia and of handicapped individuals are well-represented. Hispanic-Americans and Native Americans, however, have a decreasing representation in the songs recorded after 1983.

Are all ethnic groups adequately represented in the "Notable" song recordings, in a percentage proportionate to their representation in the United States population? African-Americans have the best representation of any minority. They are represented in 24.8 percent of the sampled songs published after 1983, while they account for only 12.1 percent of this country's population. The next largest minority group, Hispanic-Americans, account for nine percent of the U.S. population, yet they are

represented in only three percent of the songs studied. Asian-Americans, 2.9 percent of our population, are also inadequately represented; they are referred to in 1.9 percent of the analyzed songs. Native Americans are present in a small .7 percent of songs, but this is proportional to their .8 percent representation in the U.S. population.

Women and girls seem to have been fairly treated in the songs studied. While there were some negative, stereotypical portrayals, these are perhaps balanced by other positive, non-stereotypical portrayals. Elderly people, on the other hand, are only seen in stereotypical fashion. Only one song presented an old person in a positive, though stereotypical, manner.

Implications for Further Study

It would be very valuable to study other "Notable" recordings to see what kind of multicultural traits they have. Perhaps some groups, like Native Americans, are better represented in recordings of literature or poetry than in song collections.

APPENDICES

NAME:

APPENDIX A

DATE:

ALSC RECORDING EVALUATION COMMITTEE
Evaluation Form

*Title*_____

Eligibility

*Release Date*_____ *Format*_____ *Age Level*_____
*Read-Along*_____ *Spoken Word*_____ *Music*_____
*Audience/Use*_____
*Comments/Summary*_____

Evaluation

Technical Quality							
Sound--Clarity	*Dismal*	1	2	3	4	5	*Distinguished*
Sound--Balance		1	2	3	4	5	
Effectiveness of Background Music/Sound Effects		1	2	3	4	5	
Page-Turning Signals		1	2	3	4	5	
Other		1	2	3	4	5	
Performance Quality							
Diction/Clarity	*Dismal*	1	2	3	4	5	*Distinguished*
Pacing		1	2	3	4	5	
Voice (Volume, Pitch, Breath) Control		1	2	3	4	5	
Expression		1	2	3	4	5	
Characterization		1	2	3	4	5	
Appropriateness to Material		1	2	3	4	5	
Other		1	2	3	4	5	
Content							
Child Appeal (To Age 14)	*Dismal*	1	2	3	4	5	*Distinguished*
Entertainment Value		1	2	3	4	5	
Literary Merit		1	2	3	4	5	
Accuracy		1	2	3	4	5	
Organization/Arrangement		1	2	3	4	5	
Originality		1	2	3	4	5	
Faithfulness to Spirit of Original (if an Adaptation/Abridgement)		1	2	3	4	5	
Cohesiveness of the Whole		1	2	3	4	5	
Validity as an Aural Medium		1	2	3	4	5	
Other		1	2	3	4	5	
Peripheral Considerations							
Packaging	*Dismal*	1	2	3	4	5	*Distinguished*
Accompanying Materials		1	2	3	4	5	
Other		1	2	3	4	5	
Overall Effectiveness	*Dismal*	1	2	3	4	5	*Distinguished*

*RECOMMENDED FOR FURTHER CONSIDERATION*___

THIS SIDE FOR COMMITTEE USE ONLY

APPENDIX B

Coding Sheet

Song collection:

Year:

1. Which category best fits this collection of songs?
   ___ songs from a foreign country or countries
   ___ songs from a U.S. ethnic, regional, or cultural group or groups
   ___ songs that promote multicultural ideals

2. What (if any) foreign country or ethnic, regional, or cultural group is represented? If the lyrics promote pride in that country or group, give examples.

Country/Group	Name of Song	Example

3. Do the lyrics promote the idea that individual or cultural differences are desirable?

Yes/No	Name of Song	Example

4. Do the lyrics promote the idea of different people and cultural groups living together in harmony?

Yes/No	Name of Song	Example

5. Do the lyrics promote the idea that all people have much in common, despite their differences?

Yes/No	Name of Song	Example

6. Do the lyrics reinforce stereotypical images of any group?

Yes/No	Name of Song	Example

7. Final Notes or Comments:

APPENDIX C

List of Candidates for Content Analysis

Analyzed Recordings Marked *

African Songs and Rhythms for Children. W.K. Amoaku. 1978.

Alerta Sings. Suni Paz and friends. 1980.

All for Freedom. Sweet Honey in the Rock. 1989.

* All of Us Will Shine. Danny Deardorff. 1987.

Animal Folk Songs for Children and Other People. Mike, Peggy, Barbara, and Penny Seeger with their children. 1992.

* Babes, Beasts, and Birds. Pat Carfra. 1987.

Billy the Kid in Song and Story. Oscar Brand. 1977.

Children of the Morning Jack Grunsky. 1991.

Choral Music of the Seasons. Budapest Children's Choir. 1975.

Child of Mine. Molly Thomas. 1992.

* The Christmas Gift. Charlotte Diamond. 1990.

Circle Around. Tickle Tune Typhoon. 1983.

Doc Watson Sings Songs for Little Pickers. Doc Watson. 1990.

Earth Mother Lullabies from Around the World, Volume 2. Pamela and Tim Ballingham. 1987.

* Earth Mother Lullabies. Volume 1: From Around the World. Pamela Ballingham, d'Rachael, and Ron Doering. 1984.

* Everything Grows. Raffi. 1987.

* Family Album. Rick and Judy Avery. 1986.

Fifty Sail on Newburgh Bay. Pete Seeger and Ed Renehan. 1977.

* Granny Will Your Dog Bite?. Gerald Milnes. 1990.

* Head First and Belly Down. The Singing Rainbow Youth Ensemble. 1992.

Horse Sense--For Kids and Other People. Horse Sense and Justin Bishop. 1992.

* I'm Gonna Let It Shine: A Gathering of Voices for Freedom. Bill Harley and Others. 1990.

* The Kids of Widney High: Special Music from Special Kids. The Kids of Widney High. 1989.

* Land of the Silver Birch. Rick and Judy Avery. 1983.

Le Hoogie Boogie: Louisiana French Music for Children. Michael "Beausoleil" Doucet, et al. 1992.

Lullaby Berceuse. Connie Caldor and Carmen Campagne. 1990.

Oscar Brand Celebrates the First Thanksgiving in Story and Song. Oscar Brand. 1978.

* One Light, One Sun. Raffi. 1985.

* One, Two, Three, Four: Look Who's Coming Through the Door. Sharon, Lois, and Bram. 1982.

* Pete Seeger and Brother Kirk Visit Sesame Street. Pete Seeger and Brother Kirk. 1974.

* Raffi's Christmas Album. Raffi. 1983.

Rainbow Sign. Various Artists. 1992.

* Shake It to the One That You Love the Best: Play Songs and Lullabies from Black Musical Traditions. Cheryl Warren Mattox. 1989.

* Shake Sugaree. Taj Mahal. 1988.

* Sing Children Sing: Songs of Israel. Pa'amonim Tav La-Taf. 1981.

* Sing Children Sing: Songs of Italy. Piccolo Coro dell'Antoniano. 1981.

* Sing Children Sing: Songs of Mexico. Ninos Cantores de la Ciudad de Mexico. 1980.

Singing Games. Sally Blackburn and David White. 1982.

Songspinner: Folktales and Fables Sung and Told. Heather Forest. 1982.

* Special Delivery. Fred Penner. 1983.

* Step It Down: Games for Children. Bessie Jones. 1979.

10 Carrot Diamond. Charlotte Diamond. 1986.

* 'Twas on a Night Like This: A Christmas Legacy. Cathy Barton, Dave Para, and the Paton Family. 1990.

Two Hands Hold the Earth. Sarah Pirtle. 1984.

The Wiz. Original cast. 1975.

Yonder Come Day. Mary DesRosiers. 1992.

APPENDIX D

Analysis of Sampled Song Collections

Unless otherwise noted, all lyrics are sung in English. The main category of the song collection is noted in parentheses ( ).

1. **All of Us Will Shine**. Danny Deardorff, producer. 1987. Tickle Toon Typhoon. 41:36 min. cassette. (multicultural ideals)

Adults and children sing lively and appealing songs which promote multicultural ideals. Various musical styles are used, including rock, dance hall, polka, and Latin American.

Song	Multicultural Traits
Let's Be Friends	Promotes living in harmony. "Everybody live together, now let's be friends. Love is what we give forever, now let's be friends. And we know that friendship has no boundaries, trusting one another singing, 'Let's be friends.'"
Flowers	Promotes living in harmony. "Flowers grow with the care of loving hands. People know peace can grow in every land."
East/West	
Pearly White Waltz	
Let the Sun Shine Forever	Sung in Russian and English. Contemporary Russian folk song.
There is a Fine Wind Blowing	Promotes living in harmony. "...we have a choice, Ways to feel, ways to heal...A world of love...A world of peace..."
Everyone is Differently Abled	Represents disabled people (blind, deaf, and orthopedically disabled). Promotes pride in the group. "And I will not be defined by my limitations, but rather by my possibilities." Promotes differences as desirable.

	"...there's about a million ways to do most anything. Some people love to dance, some people prefer to sing."
	Promotes living in harmony. "We can respond to the needs of those around us. The best ability is responsibility."
	Promotes idea that all people have much in common. "Everyone's differently abled, everyone has ability...all of us live interdependently."
My Body Belongs to Me	
Bicycle Cowboy	
Hokey Pokey	
We've Got the Whole World in Our Hands	Promotes living in harmony. "The time is now for all to know the planet earth is our only home. People of the earth in every land, it's time to understand, we've got the whole world in our hands."
Twinkle Twinkle Little Star	
All of Us Will Shine	Promotes differences as desirable. "And you shine in your galaxy, a shining star for all to see."
	Promotes living in harmony. "The universe entwines. All our dreams will shine."

2. <u>Babes, Beasts, and Birds</u>. Pat Cafra. 1987. Lullaby Land Productions. 41 min. cassette. (foreign country)

This Canadian production features "Wide Awake!" songs on one side and "Dozing Off!" songs on the other. Most of the selections are what Pat Cafra calls "family songs," or songs passed down through generations of a family group. The notes which accompany the cassette explain the origin of each song. A Kids' Chorus sings along on some of the selections.

<u>Song</u>	<u>Multicultural Traits</u>
When Cows Get Up in the Morning	From Washington State.

The Sow Song	From England.
Birdies' Ball	From Canada.
Skip to My Lou	
Sing Song Sadie	From Oregon.
Green Frogs	
A La Queue (I Will Catch a Duck)	Sung in French and English. French folk song.
The Bear Hunt	
Little White Duck	Promotes differences as desirable. "...'I'm glad I'm a little white duck...'I'm glad I'm a little green frog...'I'm glad I'm a little black bug...'I'm glad I'm a little red snake...'"
Had a Little Rooster	
Baby's Huggle	
Oranges and Lemons	Traditional English game song.
La Poulette Grise (The Grey Hen)	Sung in French. Explanation of lyrics given in the liner notes. Traditional French-Canadian folk song.
Night Caps	
Over in the Meadow	Old English folk song.
Ally Bally	Scottish folk song.
Baby-Bye	From Canada.
Rosy Apple	From Canada.
By'N'Bye	Traditional Texas song.
Blanket Bay	
Family Lullaby	
Suo Gan	Traditional Welsh lullaby.
I'm Not Tired	From Canada.

3. **The Christmas Gift**. Charlotte Diamond. 1990. Hug Bug Records, 42 min. cassette. (foreign country)

Charlotte Diamond sings holiday songs from around the world, with assistance from the Vancouver Chamber Choir, members of the Early Music Society, Brassmith, the cast of "Ain't Misbehavin'," Grupo Ayllu (from Peru), and a children's chorus. Appropriate ethnic instruments are used for each song. For example, the Peruvian carol, "Alegria," is accompanied by traditional Peruvian instruments: the charenga, quena, sampona, and unas.

Song	Multicultural Traits
Silver Bells	
Here We Come A-Wassailing	Traditional old English carol.
The Keeper Would A-Hunting Go	Traditional English folk song.
Feliz Navidad	Sung in Spanish and English.
Petit Papa Noel	Sung in French. Explanation of lyrics and the French custom given in the liner notes.
The Giving Tree	
Little Dreydl Spin (S'vivon)	Sung in Hebrew. Jewish folk song for Hanuka. The liner notes give instructions for the dreydl game.
The Toy at the Bottom of the Stocking	Spoken.
The Virgin Mary Had a Baby Boy	Traditional West Indies carol.
The Huron Carol (Jesous Ahatonhia)	Carol written in the Huron language in 1642 by Father Jean de Brebeuf.
Alegria	Sung in Spanish. English translation in the liner notes. Peruvian carol.
What Shall I Give to the Child?	Traditional Christmas dance from Catalonia, Spain.

Un Flambeau, Jeannette Isabelle	Sung in French. Traditional French carol.
Zulu Carol	Sung in Zulu. Traditional carol from South Africa. English translation in the liner notes.
Silent Night (Stille Nacht)	Sung in German and English. German carol.

4. **Earth Mother Lullabies. Volume 1: From Around the World**. Pamela Ballingham, d'Rachael, and Ron Doering. 1984. Earth Mother Productions. 50 min. cassette. (foreign country)

Lullabies from around the world are sung by soprano Pamela Ballingham, to the soft accompaniment of harp, flute, mandolin, and guitar music. Similar words to many of the songs show that people have much in common, despite cultural differences.

Song	Multicultural Traits
Arrorro, Mi Nino	Sung in Spanish and English. Latin American lullaby.
Sleep My Baby	Russian lullaby.
Sleep, Little One	Japanese lullaby.
Ushururu	Ethiopian lullaby.
Through Shadows Dark	Aboriginal lullaby.
Ho Ho Watanay	Sung in Iroquois and English. Iroquois Indian lullaby.
Lulla Lulla Lullaby	Jewish lullaby. For the Hebrew version, see "Noomi Noomi" on **Sing Children Sing: Songs of Israel**.
Gartan Mother's Lullaby	Irish lullaby.
Sleep My Darling Sleep	Icelandic lullaby.
The Mockingbird Song	Appalachian lullaby.

5. **Everything Grows**. Raffi. 1987. A & M Records. 37:04 min. cassette. (multicultural ideals)

Raffi's charming songs for young children gently promote multicultural ideals. Orchestration is provided by the usual musical instruments, as well as an assortment of ethnic instruments like the bamboo flute, mandolin, dobro, and accordion. This recording was produced in Canada.

Song	Multicultural Traits
Bathtime	
Brown Girl in the Ring	Traditional West Indies game song.
The Little House	
The Mountain Polka	
Savez-Vous Planter Des Choux	Sung in French. French game song. Explanation of the game given in the liner notes.
Mary Wore a Red Dress (Mary Was a Red Bird)	
Eight Piggies in a Row	
Let's Make Some Noise	
Everything Grows	Promotes idea that all people have much in common. "Everything grows and grows, sisters do, brothers, too ...mamas do, papas, too..."
Ha Ha Thisaway	
Teddy Bear Hug	
Saturday Morning	
Little White Duck	Promotes differences as desirable. "...'I'm glad I'm a little white duck...'I'm glad I'm a little green frog...'I'm glad I'm a little black bug...'I'm glad I'm a little red snake...'"

Haru Ga Kita	Sung in Japaganese. Japanese children's song. Explanation of the song given in the liner notes.
Just Like the Sun	Promotes living in harmony. "I hear the sound of children singing on and on. Just like the sun, these gifts are here for everyone."

6. **Family Album**. Rick and Judy Avery. 1986. Silo/Alcazar. 42 min. phonodisc. (foreign country)

Canadians Rick and Judy Avery sing upbeat songs celebrating family life. They are accompanied by adult and child singers and a variety of musical instruments.

Song	Multicultural Traits
Circle of the Sun	
Katie	Provides a non-stereotypical portrait of a little girl, quite active and messy, yet still beloved by her parents. "With the bandage on her forehead and the bruises on her knee, you'd swear she fought the buccaneers all on the seven seas...That's my Katie, little lady, and I love her."
Adam	
Dem Bones Are Gonna Rise Again	African-American, African-Canadian gospel song. Stereotypical dialect used by white performers may be offensive. "I knowed it, knowed it, indeed I knowed it brothers. I knowed it, whee! Dem bones are gonna rise again."
Grandfather's Clock	
Alvin	
Jogging Along With Me Reindeer	From England, in the style of the traditional English music hall.

ABCD/The Family Alphabet	Promotes living in harmony. "Laughing and singing and playing together, cheering the triumph and soothing the sore. Sharing the sorrow as well as the pleasure, that's what a family is for...'E' the excitement of living together...'H' for the harmony filling our lives..."
Beresford Street	A Canadian's memories of growing up in England.
The Squeaky Door	Spoken story.
Five Little Ducks	
The Marvelous Toy	
Father Abraham	
The Bath Song	
All the Pretty Little Horses	African-American folk song.
Meeting's Over	Promotes living in harmony. "Now Fathers, now our meeting's over. Now Fathers, we must part. And if on earth we meet no more, I love you in my heart." Other verses include "Mothers" and "Children."

7. <u>Granny, Will Your Dog Bite?</u> Gerald Milnes. Illustrated by Kimberly Bulcken Root. Sung by Homer Fleming and Sonja Bird. 1990. Alfred A. Knopf. 40 min. cassette and book. (U.S. cultural group)

Traditional Appalachian songs, rhymes, and riddles are presented with the accompaniment of fiddle, banjo, and guitar. This is the first publication for many of these traditional songs, collected by West Virginia farmer and folklorist Gerald Milnes. The voices are those of an old man and a nine-year-old girl.

<u>Song</u> (first line of lyrics)	<u>Multicultural Traits</u>
Somebody stole my old black dog	Appalachian.

Took old Sager out a-huntin' one night	Appalachian.
I had an old horse, his name was Bob	Appalachian.
As I was going up the heeple-steeple	Appalachian. Spoken.
Granny will your dog bite	Appalachian.
Poor old Piedy	Appalachian. Spoken.
How do you spell turkey buzzard?	Appalachian. Spoken.
How in the world did the old folks know	Appalachian.
Me and my wife and a stump-tailed dog	Appalachian.
I plant my corn all in one row	Appalachian.
Charley he's a fine young man	Appalachian.
Hookety-crookety, high-gang Sal	Appalachian. Spoken.
The sly old crow was sitting in an oak	Appalachian.
What're we going to do with the old sow's head?	Appalachian.
Dick stole the hoecake	Appalachian.
Old Dan Tucker went to town	Appalachian. Stereotyped image of hard-drinking mountain man. "He drank a barrel of whiskey down."
Smoke a-rising up the hill	Appalachian. Spoken.
Walkin' in the parlor	Appalachian.
My old hen's a good old hen	Appalachian.

Once was a soldier and he had a wooden leg	Appalachian.
I went down to Grandfather's hall	Appalachian. Spoken.
The first to come in was Dad's old shoe	Appalachian.
I went to the river and I couldn't get across	Appalachian.
Kitty Cole is gone to school	Appalachian.
Davy, Davy, blue-eyed Davy	Appalachian.
Leadin' up to go a-straddle of a sheep	Appalachian.
Little minnow in the brook	Appalachian. Spoken.
Oh the grasshopper leaned up against the fence	Appalachian.
How do you spell grasshopper?	Appalachian. Spoken.
Oh Mama, my feet are sore	Appalachian.
I went down to old Joe's house	Appalachian.
What're we gonna do with the baby-o?	Appalachian.
Back on the hill where the cowbells ring	Appalachian. Spoken.
Minnow on the hook	Appalachian.
Chickens are a-crowing on the Sourwood Mountain	Appalachian.
Train on the island	Appalachian.
Mighty poor dog	Appalachian.
I went down to the meadow to mow	Appalachian.

I lost my glove yesterday	Appalachian. Spoken.
Old man, old man	Appalachian. Stereotyped image of women. "Old man, old man, can I take your daughter to milk my cow and carry my water."
Here comes the old chimney sweep	Appalachian. Spoken.
Over the river to see Betty Baker	Appalachian.
Raccoon's got a bushy tail	Appalachian.
An old sow had nine pigs under a rock	Appalachian. Spoken.
Little boy, little boy	Appalachian.
Patch upon patch	Appalachian. Spoken.
Who's been here since I've been gone	Appalachian. Stereotyped image of hard-drinking Appalachian people. "Dance all night with a bottle in your hand, just before day give the fiddler a dram."

8. Head First and Belly Down. The Singing Rainbow Youth Ensemble with Cindy Forest and others. 1992. Silo Music. 39 min. cassette. (multicultural ideals)

This multicultural group of singers performs songs that promote respect for the environment and for cultural diversity. A full orchestra of instruments performs background music in a wide variety of styles, ranging from Dixieland jazz to Latin American rhythms.

Song	Multicultural Traits
Head First and Belly Down	
Wolf Party	
Sea Turtle Memories	

1492	Represents Native Americans. Mentions the Inuit, Cherokee, Aztec, Menominee, Onandaga, Cree, Caribs. Promotes pride in the group. "Columbus was lost, the Caribs were not; they were already here." Represents Italians. Columbus is mentioned and the background music is Italian-styled. Promotes pride in the group. "In fourteen hundred ninety-two, Columbus sailed the ocean blue. It was a courageous thing to do..."
Somos El Barco (We Are the Boat)	Sung in Spanish, with a few words in English. An English version of the song is given in the liner notes. Promotes living in harmony. "We are the boat, we are the sea. I sail in you, you sail in me."
Doin' the Biscuit Dance	
I Am a Jewel	Promotes differences as desirable. "Every child is one-of-a-kind, heart and soul, body and mind."
Sun, Sun Shine	
Bless the Beasts and Children	
Arc of the Rainbow	Promotes differences as desirable. "One by one, two by two, takes all kinds of kids to make this crew, every color, shape and size." Promotes living in harmony. "Like the arc of the rainbow, like Noah's boat, we're gonna pull together, we're gonna keep afloat."
The Desert	
Can't Be an Elephant	

Cycles

Dog Star

9. I'm Gonna Let It Shine: A Gathering of Voices for Freedom. Bill Harley and Others. 1990. Alcazar. 54 min. cassette. (U.S. cultural group)

The inspiration for this recording was an annual Martin Luther King Day party, where friends joined in to sing songs of the African-American civil rights movement. This recording is, in a sense, oral history. Some of the singers were civil rights workers in the Deep South in the early 60's, and others were original members of the SNCC Freedom Singers. Over twenty singers of varying races and ages sing a capella.

Song	Multicultural Traits
Get On Board, Children	African-American. Promotes pride in the group. "I hear that mob a-howlin. They're coming round the square, saying 'Catch them freedom fighters,' but we gonna meet them there." Promotes the idea that all people have much in common. "Let's fight for human rights."
Hold On (Keep Your Eyes on the Prize)	African-American. Promotes pride in the group. "The only chain that we can stand is the chain of a human hand." "The only thing that we did right was the day that we started to fight."
Everybody Says Freedom	African-American. Mentions Honduras, El Salvador, Nicaragua, China, Lebanon, Israel, Mississippi, California, and Rhode Island. Promotes the idea that all people have much in common. "Everybody wants freedom. All the people want freedom."
Oh Freedom	African-American. Promotes pride in the group. "And before I'll be a slave, I'll be buried in my grave, and

	I'll fight for my right to be free." Promotes living in harmony. "No more violence."
I'm Gonna Sit at the Welcome Table	African-American. Promotes pride in the group. "I'm gonna move those Jim Crow labels one of these days." Promotes living in harmony. "All God's children gonna sit together."
Woke Up This Morning With My Mind on Freedom	African-American. Promotes pride in the group. "I woke up this morning with my mind, it was straight on freedom."
Come by Here	African-American. Promotes pride in the group. "We want freedom, Lord."
Up Over My Head	African-American. Promotes pride in the group. "Up over my head, I see freedom in the air." Promotes living in harmony. "Up over my head, I see peace in the air...I see love in the air."
Sing Mandela Free	South African. Promotes pride in the group. "...weary people and the sleeping lion..." Promotes living in harmony. "Black and white, destiny, live together in harmony."
Tsenzenina	South African. Sung in Xhosa, with a spoken English explanation. Promotes pride in the group. "It is a song of sorrow; it is a song of courage." (spoken)
This Little Light	African-American. Promotes pride in the group. "This little light of mine, I'm gonna let it shine." Mentions South America.

If You Miss Me From the Back of the Bus	African-American. Promotes pride in the group. "If you miss me from the back of the bus, and you can't find me nowhere, come on up to the front of the bus, I'll be sittin' up there."
Calypso Freedom	African-American. Promotes pride in the group. "Well, I took a little trip on the Greyhound bus...well, to fight segregation 'cos this we must."
One Little Step Towards Freedom	African-American. Promotes pride in the group. "Freedom means we got equal rights."
Guide My Feet	African-American. Promotes pride in the group. "Guide my feet, my God, while I run this race, 'cause I don't want to run this race in vain."
I'm On My Way	African-American. Promotes pride in the group. "I'm on my way to freedom land."
Ain't You Got a Right to the Tree of Life	African-American. Promotes pride in the group. "Ain't you got a right to the tree of life?" Mentions the homeless. Promotes the idea that all people have much in common. "Yes, we've all got a right to the tree of life."
Wade in the Water	African-American. Promotes pride in the group. "Tell me, who's that all dressed in white? You know, it must be the children who fight for their rights."
Ain't Gonna Let Nobody Turn Me Round	African-American. Promotes pride in the group. "I'm gonna keep on walking, keep on talking, marching up to freedom land."

We Shall Overcome	African-American. Promotes pride in the group. "We shall overcome some day." Promotes living in harmony. "Black and white together now..."

10. <u>The Kids of Widney High: Special Music from Special Kids</u>. The Kids of Widney High. 1989. Rounder Records. 40 min. cassette. (U.S. cultural group)

Michael Monagan, music teacher to the severely handicapped students in the Los Angeles public schools, set up a song-writing class to see if his students could write songs. This recording is the result. All of the songs were written and performed by severely handicapped young people. Their physical and mental challenges include cerebral palsy, blindness, Down's syndrome, epilepsy, and muscular dystrophy. These songs, accompanied by professional musicians, reveal the commonality of human experience.

<u>Song</u>	<u>Multicultural Traits</u>
New Car	Disabled people.
Teddy Bear	Disabled people.
65 Years Old	Disabled people. Stereotyped view of an old woman, but is still quite a positive portrayal. "...made a lot of beds, mopped a lot of floors... woman's work is never done." "All along the way, helping everyone, trying to get up to God."
Mirror, Mirror	Disabled people.
Hollywood	Disabled people. Mentions the homeless. Mentions the Japanese. Stereotyped view of Japanese. "...Japanese tourists, taking pictures.."
Insects	Disabled people.
Mayra	Disabled people.

Stand Up and Dance	Disabled people.
Primary Reinforcement	Disabled people. Promotes pride in the group. "We are the kids of Widney High. We write songs during period five. If we listen and write our songs, we get primary reinforcement all day long." Each student sings his/her name, some activity they enjoy, and the name of the song they wrote.
Throw Away the Trash	Disabled people. Promotes pride in the group. "I wanna feel proud..."
New York	Disabled people.
Widney High	Disabled people. Promotes pride in the group. "Oh, there's a nice school called Widney High School."
Friends	Disabled people. Promotes the idea that all people have much in common. "Everybody loves a friend."
Ride Away	Disabled people. Promotes living in harmony. "Why do people fight? Why do people get angry?...Ride away, ride away to freedom."

11. Land of the Silver Birch. Rick and Judy Avery. 1983. J & R Records. 38 min. cassette. (foreign country)

This is an excellent source of Canadian folk songs, sung by very appealing singers. Background music is provided by percussion, guitar, banjo, fiddle, and accordion. Children join in singing some of the songs.

Song	Multicultural Traits
Jack Was Every Inch a Sailor	Canadian. Promotes pride in the group. "...took the whale all by the tail and turned him inside-out."

Forty Below	Canadian.
Mon Pere M'Envoit	Sung in French. French-Canadian.
Old County Fair	Canadian.
Ho, Ho Watanay	Sung in Iroquois. Iroquois Indian lullaby. (see **Earth Mother Lullabies. Volume 1: From Around the World** for an Iroquois and English version.)
Rattle on the Stovepipe	French-Canadian. Stereotyped view of women. "She was kissing, I was wishing, didn't know what she was about. Robbed me of my gold and silver, then she kicked me, threw me out...Young men when they go a-courting very often get the slip."
The Blackfly	Canadian.
Land of the Silver Birch	Canadian-Indian. Promotes pride in the group. "Blue lake and rocky shore, I will return once more."
When I First Came to This Land	Canadian. Promotes pride in the group. "When I first came to this land, I was not a wealthy man...But the land was sweet and good, and I did what I could."
This Land Is Your Land	Canadian. The American lyrics of this song have been re-written to reflect Canadian borders, "..from the Arctic Circle, to the Great Lakes waters..." Promotes living in harmony. "This land is made for you and me."
Welcome Table	African-Canadian.
Donkey Riding	Canadian.
La Laine Des Moutons	Sung in French. French-Canadian.

Frozen Logger	Canadian. Promotes pride in the group. "At one hundred below he buttoned up his vest."
Life in a Prairie Shack	Canadian.
Kettle Valley Line	Canadian. Mentions hobos riding the rails.

12. <u>One Light, One Sun</u>. Raffi. 1985. Shoreline Records. 34 min. cassette. (multicultural ideals)

Raffi performs gentle songs for children, backed by a children's chorus and various musical instruments (cello, violin, fiddle, steel drum, piano, guitar, trombone, clarinet, french horn, banjo, harmonica, er-hu and percussion). A variety of musical styles are used, including Oriental, country and western, and Dixieland. This Canadian production includes songs that promote multicultural ideals.

<u>Song</u>	<u>Multicultural Traits</u>
Time to Sing	
Apples and Bananas	
Take Me Out to the Ball Game	
Octopus's Garden	
Fais Dodo	Sung in French. Traditional French song.
In My Garden	
Riding in an Airplane	
Like Me and You	Mentions England, France, Canada, Egypt, Israel, Australia, China, Russian, Germany, India, Spain, Columbia, Japan, Chile, Pakistan, Poland, Brazil, Italy, Ghana, Iran, Paraguay, Kenya, Greece, and America. Promotes the idea that all people have much in common. Names a child in each country listed above. "Koji lives in Japan, Nina lives in Chile, Farida lives in

	Pakistan...And each one is much like another, a child of a mother and a father, a very special son or daughter, a lot like you and me."
Down on Grandpa's Farm	
The Bowling Song	
Tingalayo	Traditional West Indies song.
Somewhere in the World	Instrumental. Oriental instruments.
Walk Outside	
De Colores	Sung in Spanish. Sung in many Spanish-speaking countries. English explanation of the lyrics is in the liner notes.
Twinkle, Twinkle Little Star	
One Light, One Sun	Promotes the idea that all people have much in common. "One light, one sun, one sun lighting everyone. One world turning, one world turning everyone. One world, one home, one world home for everyone. One dream, one song, one song heard by everyone." Promotes living in harmony. "One love, one heart, one heart warming everyone. One hope, one joy, one love filling everyone."

13. <u>One, Two, Three, Four, Look Who's Coming Through the Door!</u>
Sharon, Lois, and Bram. 1982. Elephant Records. 46 min. cassette. (foreign country)

Canadians Sharon, Lois, and Bram present a live concert, complete with audience participation. Preschool children are sure to enjoy the songs of these favorite performers.

<u>Song</u>	<u>Multicultural Traits</u>
Opening Medley:	
She'll Be Coming Round the Mountain	

One Elephant Went Out to Play	Sung in English and French.
Tingalayo	Traditional West Indies song.
Five Little Monkeys Jumping on the Bed	Spoken. Non-stereotypical, inclusive language; calls monkeys "he" and "she."
Apple Picker's Reel	
Old Texas (begins with a hummed version of "Home on the Range")	Texas cowboy song.
Pufferbellies	
If I Could Have a Windmill	Old English folk song.
Shanty Medley	Sung in English and French. Mentions the Ohio River, California, England, and the Horn.
Where is Thumbkin?	Non-stereotypical, inclusive language; calls fingers "he" and "she".
Jada	
Candy Man, Salty Dog	
A Biscuit	
Little Tommy Tinker	
La Bastringue	Sung in French.
Side by Side	Promotes living in harmony. "We'll travel the road, sharing our load, side by side."
Promises to Keep	
Skinnamarink	

14. **Pete Seeger and Brother Kirk Visit Sesame Street**. Pete Seeger and Brother Kirk. 1974. Sesame Street Records. phonodisc. (multicultural ideals)

A multicultural group of performers sing for children--Pete Seeger, Brother Kirk, the Sesame Street Kids, Big Bird, and Oscar the Grouch. Guitar music provides the accompaniment.

Song	Multicultural Traits
Hello	
Michael Row the Boat Ashore	
This Land is Your Land	Spoken introduction mentions Spanish, New Mexico, Italian, Polish, German, Choctaw, Cherokee, and Sioux. Promotes differences as desirable. Spoken introduction: "I've heard hundreds of verses to this song. People have added new ones, and that's a good thing. I've heard lyrics in Spanish in New Mexico...I'd like to hear verses in Italian and Polish and German and yes, Cherokee, Choctaw, Sioux, and all the different languages that we've spoken here." Promotes living in harmony. "This land is your land, this land is my land...this land was made for you and me."
She'll Be Coming Round the Mountain	
Patty Cake Gorilla	
Riding in My Car	
Garbage	
Old Lady Who Swallowed the Fly	Stereotypical view of old woman; seen as an irrational, comical character. "I know an old lady who swallowed a fly, I don't know why she swallowed a fly. Perhaps she'll die."

The Ballad of Martin Luther King	African-American. Promotes pride in the group. "...I have a dream. Don't you ever forget the words of Martin Luther King." "He marched with our people, he closed that bus line down." Promotes living in harmony. "He never owned a gun...He preached and lived nonviolence until the very end."
Guantanamara	Sung in Spanish.
Sweet Rosyanne	

15. <u>**Raffi's Christmas Album**</u>. Raffi. 1983. A & M Records. 30 min. cassette. (foreign country)

Favorite Canadian musician Raffi, sings traditional and original Christmas songs for children. He is joined on some songs by a children's chorus.

<u>Song</u>	<u>Multicultural Traits</u>
Frosty the Snowman	
Up on the House-top	
On Christmas Morning	
Petit Papa Noel	Sung in French.
Jingle Bells	
The First Noel	
Deck the Halls	
Every Little Wish	Promotes living in harmony. "All our loving hearts, beating all as one, everybody fed, there's enough to go around."
Rudolph the Red-Nosed Reindeer	
Must Be Santa	
Douglas Mountain	

Old Toy Trains	
Christmas Time's A Coming	
Silent Night	German carol. Instrumental.
There Was a Little Baby	African-American.
We Wish You a Merry Christmas	

16. <u>Shake It to the One That You Love the Best: Play Songs and Lullabies from the Black Musical Tradition.</u> Cheryl Warren Mattox. 1989. 43 min. cassette and book. (U.S. cultural group)

A fine collection of traditional African-American songs is performed by adult and child singers. A full band provides the backup, including piano, saxophone, bass, violin, guitar, and percussion. One side of the cassette contains play songs, while the other side has quiet lullabies. The book contains the music for the songs and instructions for the games.

<u>Song</u>	<u>Multicultural Traits</u>
Little Sally Walker	African-American ring game.
Jump Shamador	West Indies ring game. Promotes pride in the group. "'What's your intention?' 'I want to be a doctor.' 'You can't be a doctor.' 'I will be a doctor!'"
My Mamma's Calling Me	African-American ring game.
Miss Lucy	African-American ring game.
Mary Mack	African-American clapping rhyme.
Here Comes Sally	African-American line game.
Hambone	African-American clapping rhyme.
Loop de Loo	African-American ring game.
There's a Brown Girl in the Ring	West Indies ring game.
Down, Down Baby	African-American clapping rhyme. Stereotypical view of old woman.

	"Grandma, Grandma, sick in bed..."
Old Lady Sally Wants to Jump	African-American line game. Stereotypical view of old woman. She is being ridiculed for trying to act like a young woman. "Old lady wants to jump...Go on, gal, ain't you ashamed, wearing your dress in the latest style?"
Bluebird, Bluebird	African-American ring game.
Bob-a-Needle	African-American ring game.
Climb the Mountains	African-American line game.
Peep Squirrel	African-American line game.
Go in and Out the Window and Little Sally Walker	African-American ring game. Instrumental.
Fais Do Do	Sung in French and English. Creole lullaby.
All the Pretty Little Horses	African-American lullaby.
Ya, Ya, Ya	Congo lullaby.
Gone to the Mailboat	African-American lullaby.
Short'ning Bread	African-American lullaby.
I Will Feed My Baby	Yoruba lullaby. Stereotypical view of old women as dependent. "...and my child will feed me when I'm old and tired."
Kumbaya	Congo lullaby.
Sleep, Baby, Sleep	Creole lullaby.
Who's That?	African-American lullaby.
Give My Heart Ease	African-American lullaby.

17. **Shake Sugaree**. Taj Mahal. 1988. Music for Little People. 34 min. cassette. (U.S. cultural group)

Taj Mahal, an African-American performer, sings in a relaxed folk or blues style. Guitar, harmonica, and drums provide accompaniment, and children's voices join in on some of the songs. Taj Mahal introduces many of the songs with a short explanation.

Song	Multicultural Traits
Fishin' Blues	African-American. Non-stereotypical view of women. "Bet your life, your sweet wife, she gonna catch more fish than you. Sometime she do."
Brown Girl in the Ring	Traditional West Indies game song.
Light Rain	African-American. Mentions Houston, Texas. Stereotypical view of African-American men as gamblers. "I'm going to Houston, see my ponies run. If I win some money, baby, sho nuf bring you some."
Quavi, Quavi	Sung in one of the languages of Gambia (which one is not specified in the notes), with a spoken English translation. A song sung by fruit peddlers in Gambia, West Africa.
Shake Sugaree	African-American. Promotes the idea that all people have much in common. Spoken introduction "...she wanted this song to be sung by children all over the place and all over the world..."
Funky Bluesy ABC's	African-American.
Talkin' John Henry	African-American. Promotes pride in the group. "...hammered 'til the head of his hammer caught fire..."
Railroad Bill	African-American. Instrumental with spoken introduction.

	Tells of Railroad Bill, a hobo. Non-stereotypical view of women. "This song takes its guitar part from a wonderful lady that lives in Morganton, North Carolina, Mrs. Eta Baker...she's a real good guitar player."
A Soulful Tune	African-American chant.
Little Brown Dog	African-American. Mentions traveling to Mexico.

18. Sing Children Sing: Songs of Israel. Pa'amonim Tav La-Tef. 1981. Caedmon. 46 min. phonodisc. (foreign country)

The Sing Children Sing series of sound recordings is intended to extend the outreach of the United Nations Children's Fund, UNICEF. Proceeds from the sale of the recordings are used to fund UNICEF's work with the governments of more than one hundred African, Asian, and Latin American countries, improving the health, nutrition, and education services for children.
This recording, by an Israeli children's choir and symphony orchestra, is a lively mix of traditional and original music.
The liner notes include an English translation of the lyrics.

Song	Multicultural Traits
Hava Nagila (Let's Rejoice)	Sung in Hebrew. Jewish.
Agada (On the Shores of the Kinneret)	Sung in Hebrew. Jewish.
Rieach Tapuach Odem Shani (The Fragrance of Apples)	Sung in Hebrew. Jewish.
Noomi Noomi (Sleep, Sleep)	Sung in Hebrew. Jewish. For an English version, see "Lulla Lulla Lullaby" on **Earthmother Lullabies. Volume 1: From Around the World**.
Bimdinat Hagamadim (In the Land of the Dwarves)	Sung in Hebrew. Jewish.

Medley:	
Simmi Yadech Reyadi (Put Your Hand in Mine)	Sung in Hebrew. Jewish.
Yamina Yamina (Right Right)	Sung in Hebrew. Jewish.
Nad Ned Nad Ned (See Saw See Saw)	Sung in Hebrew. Jewish.
Yom Huledet (Birthday)	Sung in Hebrew. Jewish.
Hayom Yom Huledet (Today a Birthday)	Sung in Hebrew. Jewish.
David Melech Israel (David, King of Israel)	Sung in Hebrew. Jewish.
Hinneh Ma Tov (How Good and Pleasant It Is)	Sung in Hebrew. Jewish. Promotes living in harmony. "How good and pleasant it is when brothers dwell in unity."
Kilmet Oummi Mahlaha (The Meaning of Mother)	Sung in Hebrew. Israeli Arabs. Sung by Israeli Arab children, backed by a group of Arab musicians.
Zot Hagveret Shfanfanit (Mrs. Rabbit)	Sung in Hebrew. Jewish.
Babikta Al Hagag (Pussycat on the Roof)	Sung in Hebrew. Jewish.
Pizmon Layakinton (Song for the Hyacinth)	Sung in Hebrew. Jewish.
Lecha Doddi (The Sabbath Queen)	Sung in Hebrew. Jewish.
Holiday Medley:	
Shana Tova (New Year)	Sung in Hebrew. Jewish.
Sookati (My Sooka-- for Succot)	Sung in Hebrew. Jewish.

Ma'Oz Tsoor (Chanukah Song)	Sung in Hebrew. Jewish.
Shoshanat Ya'akov (From The Book of Esther--for Purim)	Sung in Hebrew. Jewish.
Dayenoo (Enough for Us--from the Passover Hagada)	Sung in Hebrew. Jewish.
Haveno Shalom (We Bring You Shalom and Friendship)	Sung in Hebrew and English. Jewish. Promotes living in harmony. "We bring you Shalom and friendship."

19. Sing Children Sing: Songs of Italy. Piccolo Coro dell'Antoniano. 1981. Caedmon. 46 min. phonodisc. (foreign country)

Traditional and original Italian children's songs are presented by a children's chorus from Bologna, accompanied by a full symphony orchestra. This is part of the UNICEF Sing Children Sing series of fund-raising recordings. As stated in the liner notes, the purpose of the U.S. Committee for UNICEF is "to educate and inform the U.S. public about the needs and rights of children everywhere and to raise funds to bring help and hope--through UNICEF--to the world's desperately needy children." An English translation of the lyrics is in the liner notes.

Song	Multicultural Traits
Concerto per un Bambino (Concert for a Child)	Sung in Italian. Italy.
Giro Girovangando (Medley of Songs from the Provinces of Italy)	Sung in Italian. Italy.
Santa Lucia (Above the Sea Glistens...)	Sung in Italian. Italy.
Sorridi Sorridi (Smile, Smile)	Sung in Italian. Italy.
Mamma	Sung in Italian. Italy.
O Sole Mio (O My Sunlight)	Sung in Italian. Italy.

Marameo	Sung in Italian. Italy.
Piva Piva L'Oli Uliva (Squeeze, Squeeze the Olive Oil)	Sung in Italian. Italy.
Duje Passarielli (Two Sparrows)	Sung in Italian. Italy.
Papaveri E Papere (Poppies and Geese)	Sung in Italian. Italy.
Quanno Nascetto Ninno (When the Child Was Born)	Sung in Italian. Italy. For an English version, see "'Twas on a Night Like This," on **'Twas On a Night Like This**.
Ciao Amico (Hello Friend)	Sung in Italian with some lyrics in other languages, including: French, English, German, Spanish, Flemish, and Esperanto. Italy. Mentions Indian, Chinese, Australian, black, English, German, Dutch, Swiss, French, Luxembourg, American, and Belgian children. Promotes living in harmony. "Hello friend, hello...if you say it with hope it means brotherhood...If you love with confidence, there will be no more barriers and frontiers!"

20. Sing Children Sing: Songs of Mexico. Ninos Cantores de la Ciudad de Mexico. 1980. Caedmon. 23 min. phonodisc. (foreign country)

Mexican children sing songs of their country, accompanied by an orchestra. This is another recording in the UNICEF series, Sing Children Sing. An English translation of the lyrics is included in the liner notes.

Song	Multicultural Traits
La Culebra (The Money Belt)	Instrumental. Mexican mariachis music.

El Carretero--Variaciones Sobre un Motivo Mexicano (The Carter--Variations on a Mexican Motif)	Sung in Spanish. Mexican dance.
La Sandunga (The Sandunga)	Sung in Spanish. Mexican.
El Floron--Quien Sera el Que Pueda? (Big Flower--Who is the One Who'll Be Able To?)	Sung in Spanish. Mexican game song.
La Cucaracha (The Cockroach)	Sung in Spanish. Mexican dance song.
Pasen, Pasen Caballeros	Sung in Spanish. Mexican.
La Bamba	Sung in Spanish. Mexican dance song.
Le Adelita	Sung in Spanish. Mexican. Non-stereotypical view of women. Song commemorates a woman who fought in the Revolution of 1910. "At the top of the jagged mountain range a regiment camped, and a brave girl followed it, madly in love with the sergeant...besides being brave she was pretty and the colonel himself respected her."
Dona Blanca	Sung in Spanish. Mexican.
Las Mananitas Tapatias (The Good Mornings)	Sung in Spanish. Mexican.
Mama Carlota	Sung in Spanish. Mexican.
La Valentina	Sung in Spanish. Mexican.

21. **Special Delivery**. Fred Penner. 1983. Troubadour Records. 35 min. cassette. (foreign country)

Canadian Fred Penner presents a lively collection of traditional and original songs for children. A wide variety of musical instruments provide accompaniment, including the usual string, wood, and brass instruments and some which are not so usual--kazoo, spine, dobro, spoons, and whistle.

Song	Multicultural Traits
Car, Car Song (Riding in My Car)	
Polly Wolly Doodle	
The Old Sow Song	
The Old Chisholm Trail	Cowboy song.
My Grandfather's Clock	
This Old Man	Stereotypical view of an old man; seen as an irrational, comical character. "This old man, he played one. He played nick-nack on my thumb."
Ebenezer Sneezer	
Holiday	
I've Got No Strings	
The Fox	
There Was an Old Lady	Stereotypical view of an old woman; seen as an irrational, comical character. "I know an old lady who swallowed a fly, I don't know why she swallowed a fly. Perhaps she'll die."
Mail Myself to You	
Ba Ba No Ma (Crying Drums)	Sounds African. (No origin is given in the liner notes).
Stars	
The Marvelous Toy	

En Roulant	Sung in French.
Bon Soir, Mes Amis	Sung in French.

22. Step It Down. Bessie Jones. 1988. Rounder Records. 38:50 min. cassette. (U.S. cultural group)

Bessie Jones sings African-American play songs she learned as a child living in Dawson, Georgia. Some of these songs were taught to her by her grandparents who had learned them in slavery days. Children join in playing and singing, to the accompaniment of clapping hands and tambourine.

Song	Multicultural Traits
Way Go, Lily	African-American ring play. Does not promote living in harmony. "I'm gonna rule my ruler, sometimes. I'm going to rule him with a hick'ry." "I'm gonna rule old Master..I'm gonna rule him with a shotgun. I'm gonna rule him with a pistol...I'm gonna rule my mamma, I'm gonna rule my pappa."
Walk Daniel	African-American ring play.
Draw Me a Bucket of Water	African-American singing play.
Steal Up, My Young Lady	African-American ring play. Stereotypical image of hard-drinking African-American man. "Papa's so drunk that he can't walk steady."
Juba	African-American clapping play.
Nana Thread Needle	African-American singing play.
Shoo Lie Loo	African-American skip song.
Old Bill Rolling Pin	African-American. Spoken introduction explains why the slaves sang this song and what it really means.
Down in the Valley	African-American ring play.
Soup, Soup	African-American ring play.

Josephine	African-American jump song.
Way Down Yonder in the in the Brickyard	African-American ring play.
Bob-A-Needle	African-American game song.
Peep Squirrel	African-American.
Old Lady From Brewster	African-American line play. Does not promote living in harmony. "He said, 'Who been here since I been gone?' 'Two little boy with the red cap on.' Hanging them boys on a hick'ry stick, Pappa gonna part them soon--bam!" Spoken "...beat him, kill him."
Hambone	African-American clapping play.
On Green Fields, Roxie	African-American singing play.
Little Johnny Brown	African-American ring play.

23. **'Twas on a Night Like This: A Christmas Legacy**. Cathy Barton, Dave Para, and the Paton Family. 1990. Folk-Legacy Records. 62 min. cassette. (foreign country)

Christmas songs from many lands are sung by talented folk singers. Background music is provided by Appalachian instruments: banjo, dulcimer, guitar, bones, autoharp, and concertina.

Song	Multicultural Traits
Kentucky Wassail	Appalachian version of an old English wassail. Stereotypical image of hard-drinking mountain people. "And our ale is made in Kentucky." "And a little bit of liquor won't do no harm." Stereotypical image of single woman as an old maid. "There was an old maid and she lived in a house."
Christmas Day in the Morning	Shetland Islands.

In the Bleak Midwinter	Tune by German composer, Gustav Holtz.
Sweetly the Little Bells Ring	From Germany.
Sweet Lamb	From Texas.
Infant Holy	From Poland.
Mary Had a Baby	African-American.
The Holly Tree Carol	
Under the Mistletoe Bough	
Every Star Shall Sing a Carol	From England.
Dark December	From England
Last Month in the Year	African-American.
'Twas on a Night Like This	Based on an Italian song. For the Italian version, see "Quanno Nascetto Ninno" on Sing Children Sing: Songs of Italy.
Silver Star Hornpipe	From Scotland.
The Holly Bears a Berry	Cornish.
Oh Come, Little Children	From Germany.
The Chocolate Buerro (Hacia Belen)	Popular with Spanish-speakers on both sides of the Atlantic.
Skaters'Waltz	From France.
Christmas Hornpipe	
Here We Come A-Wassailing	From England.
Ring in the New Year (New Year Round)	
Quaker Benediction	Promotes living in harmony. "To rebuild the nations, to bring peace among brothers, to make music in the heart."

The Peace Round

An English melody.
Promotes living in harmony.
"Oh, what a goodly thing, if the children of all men could dwell together in peace."

TABLES

TABLE 1

Analyzed Song Collections Published Between 1974 and 1983 and Between 1984 and 1992

Published Between 1974 and 1983:

1974 Pete Seeger amd Brother Kirk Visit Sesame Street
1979 Step It Down
1980 Sing Children Sing: Songs of Mexico
1981 Sing Children Sing: Songs of Israel
1981 Sing Children Sing: Songs of Italy
1982 One, Two, Three, Four: Look Who's Coming Through the Door
1983 Land of the Silver Birch
1983 Raffi's Christmas Album
1983 Special Delivery

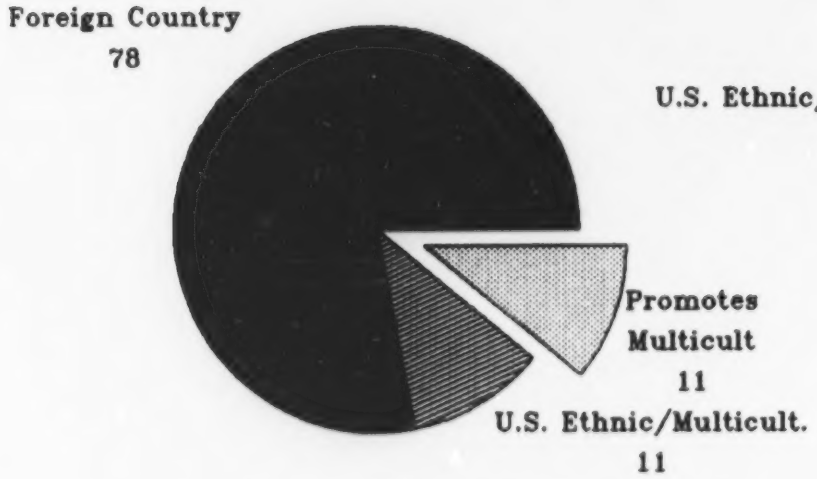
Collections Include 143 Songs

Published Between 1984 and 1992:

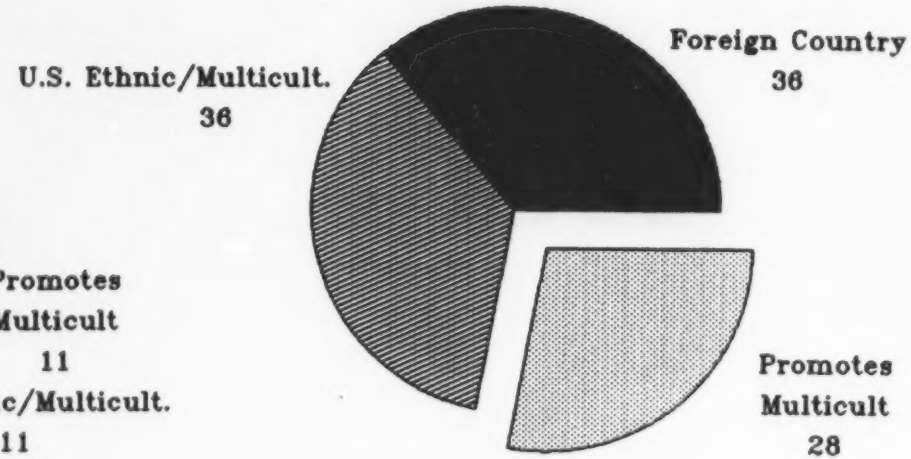
1984 Earth Mother Lullabies, Volume 1: From Around the World
1985 One Light, One Sun
1986 Family Album
1987 All of Us Will Shine
1987 Babes, Beasts, and Birds
1987 Everything Grows
1988 Shake Sugaree
1989 Kids of Widney High
1989 Shake It to the One That You Love the Best: Play Songs and Lullabies from the Black Musical Tradition
1990 The Christmas Gift
1990 Granny, Will Your Dog Bite?
1990 I'm Gonna Let It Shine: A Gathering of Voices for Freedom
1990 'Twas On a Night Like This: A Christmas Legacy
1992 Head First and Belly Down

Collections Include 262 Songs

Ethnic And Multicultural Trends
Selected Sound Recordings



1974–1983
RECORDINGS



1984–1992
RECORDINGS

TABLE 2

67

72

73

Values Shown Are Percentages

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